










THE UNIVERSITY OF ALBERTA  
MFA FINAL VISUAL PRESENTATION  
BY  
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A THESIS  
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN  
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MASTER OF FINE ARTS

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DEPARTMENT OF ART AND DESIGN

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**FACULTY OF GRADUATE STUDIES AND RESEARCH**

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Final Visual Presentation

Submitted by Jacqueline Nadene Barrett in partial fulfillment of the requirements for the degree of Master of Fine Arts.



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I hereby release the following works for incorporation into the University Collections,  
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TITLE	DATE	MEDIUM	SIZE
So That the Antidote Can Appear	2005	Intaglio, Relief Wood, Stone	111 cm X 144 cm X 9 cm
Lovely / Lonely	2005	Lithography, Silkscreen Digital	76 cm X 56 cm





## Jacqueline Barrett

"A tough will counts; so does desire. So does a rich,  
soft, wanting. Without rich wanting, nothing arrives."  
Carl Sandburg [*from The People, Yes*]

### The Shores of Distraction

At times we all struggle with self-knowledge and the perception of the limitations of human existence. We ride a rollercoaster, questioning human nature, love, failure, and so on, generally musing about the meaning of life. It appears that so much of experience cannot be clearly communicated to others, and so we sense that much of what is going on is beyond reason. How should we work with uncertainty and doubt? The suspicion that the external world often does not match our internal experience calls us to engage a different level of inquiry. Yet as Heraclitus suggested, it seems the limits of inner understanding cannot be reached. Although we cannot know the depths of inner understanding, we can reach its borders and dwell on its shores. To reach the shores of distraction means to be divided between reason and intuition. It means seeking the invisible in a world often taken so literally in order to reconcile what is seen and felt with what is realized in the heart and imagination. Upon these shores lies a paradox where heart and mind are drawn apart in order to experience a new reconciliation. Then, like the mythical sea god Proteus, we experience our mutable nature and variously manifested and expressed soul.

The questions of fragmentation, flux and doubt lend themselves readily to poetic treatment. The yearning to unite opposites is a reconciling force that uses interaction to build intimacy and understanding. Whether these opposites are words and images or will and desire, there is a middle ground and it is the ground of the poetic. The poetic image is an embrace of opposing realities. By using dramatic tensions in the act of comparing the strange with the familiar, a bridge of meaning between the known and unknown is created. Fragments placed in juxtaposition variously reflect and provoke each other to reveal concealed meaning. The exploration of images that can provide metaphoric or symbolic bonds between opposites seeks to temporarily quell the anxiety of fragmentation. By identifying and exploiting underlying associations between opposites, I try to create visual and thematic harmonies. I am looking to invite the moment where thought, image and feeling interweave. I am not suggesting that anxiety and fragmentation are to be avoided through heroic efforts at integration and unity; rather that the questions in life and art may best be addressed by relinquishing the desire for certainty. If we loosen the knot of rational and intuitive cognition we can sense the presence of the unknown; in this presence we realize the shores of distraction are our destination, and coming upon them is an opportunity for stretching the heart and imagination.





# Jacqueline Barrett

## Slide List

1. *So That the Antidote can Appear*  
Intaglio, Relief, wood, stone  
111cm x 144cm x 9cm  
2005
2. *Regarding the Concealed, Personal, Tied-Up Self*  
Intaglio, Rice Paper, Jute  
27.5cm x 75cm x 60cm  
2005
3. *Translation for the Altar*  
Intaglio, Jute  
110cm x 140cm x 8cm  
2005
4. *Strange Attractor*  
Intaglio, Relief, wood  
140cm x 110cm x 1.5cm  
2005
5. *Nothing to Affirm or Deny*  
Intaglio, Jute, wood  
217cm x 110cm x 90cm  
2005
6. *Idols you Heap*  
Intaglio, Relief, Lithography,  
Silkscreen, Digital  
80cm x 62.5cm  
2005
7. *Oh One-Dimensional*  
Intaglio, Silkscreen  
80cm x 62.5cm  
2005
8. *To Hope in Doubt*  
Silkscreen, Intaglio, Lithography  
80cm x 62.5cm  
2005
9. *Forget the Proof*  
Intaglio, Relief, Silkscreen, Digital  
90cm x 64cm  
2005
10. *Until the Soul gets what it Wants*  
Relief, Silkscreen, Intaglio, Digital  
80cm x 62.5cm  
2005
11. *Everybody Knows*  
Relief, Silkscreen, Intaglio, Digital  
80cm x 62.5cm  
2005
12. *This Morning's Lovely Air*  
Relief, Intaglio  
80cm x 62.5cm  
2005
13. *Lovely / Lonely*  
Lithography, Silkscreen, Digital  
76cm x 56cm  
2005
14. *Close To*  
Lithography, Silkscreen, Digital  
76cm x 56cm  
2005
15. *Mind?*  
Lithography, Silkscreen, Digital  
76cm x 56cm  
2005
16. *Proof*  
Digital  
76cm x 56cm  
2005
17. *Will*  
Lithography, Silkscreen, Digital  
76cm x 56cm  
2005





## University

### Grad Student Exhibition

featuring Julian Forrest and Jaqueline Barrett  
FAB Gallery  
6-17 September

JESSICA WARREN  
Arts and Entertainment Writer

"We all carry a certain amount of doubt with us. How do we live with all of this doubt?"

Jaqueline Barrett asks herself this question as she explains the premise of her upcoming show *The Shores of Disraction*. Barrett's grey-and-cream rat's nest of paper, described by one of her professors as "an intellectual dust bunny you'd find under Einstein's bed," is displayed in her studio prior to it being installed in FAB Gallery. The most arresting part of the piece is the alternately blurry and sharp text written on the thin paper as it winds its way in and out of its maze. The viewers try in vain to find a way to connect the different words and phrases.

"It's not that I want to portray distraction in a negative light," explains Barrett. "For me, sometimes it's hard to make sense of all the thoughts and feelings; we're very full, I find. But I see distraction as looking on the other side. If we're civilized, we do what we're told and we pay attention, but if we're distracted, then we're daydreaming or creating. So that's what I'm going with here."

Text is an integral part of the Shores exhibit, present in nearly every work. Barrett is endeavouring to include a "sense that we're split in many ways." To do so, she gives words, which are mostly associated with the idea of a book or the sharing of information, a dimensionality not present by simply being written down on paper.

"A lot of my knowledge came from text, so I wanted to investigate the division between words and image," she says.

Inhabiting the FAB space below Barrett's three-dimensional prints and her interpretations of various words and songs (some of her more traditional works incorporate lyrics by Lauryn Hill) are Julian Forrest's massive portraits of total strangers. The

## artists hang innovative creations

paintings, whose subjects were found using various exhibitionist websites such as hotornot.com and rapeme.com, offer up new interpretation of what hastily taken photographs can represent.

**"... why is there a soldier who has to take his own photograph? ... And why did he feel, in the middle of a foreign place, that he needed to take his photo and post it on hotornot.com?"**

JULIAN FORREST

"Normally, when you're looking at an image like this, you're looking for a few seconds and then moving on," says Forrest. "You might see hundreds at a time. I'm forcing you to look at one, on a much larger scale. It's a very different relationship."

Forrest's show, *Click Here To Meet Me*, also includes 13 self-portraits based on quickly snapped digital photos he took of himself. All are painted on canvases roughly the size of a computer screen. He explains that with this show, his aim is not only to question his own feelings toward self-judgment, but those of his subjects as well.

"I have this image of a soldier here, and he's reaching his arms out to take his own photo, and I'm thinking, why is there a soldier who has to take his own photograph? And is he alive now? And why did he feel, in the middle of a foreign place, that he needed to take his photo and post it on hotornot.com?"

The idea of the male's feelings about himself is ubiquitous in Forrest's work. He explains that while women tend to strike popular poses from magazines and pornography, "the guys aren't really sure about what they should be doing, so they take their shirts off, or just stare into the camera. As a guy, I find that fascinating."



IT'S FAB-ULOUS Julian Forrest and Jaqueline Barrett sit beside pieces that will be hanging in FAB

KRYSTINA SULATYCKI









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